I63. .

ALL BEGINNING IS DANGEROUS.—The Poet can choose whether to raise emotion from one grade to another, and so finally to exalt it to a great height — or to try a surprise attack, and from the start to pull the bell-rope with might and main. Both processes have their danger—in the first case Ms hearer may run away from him through boredom, in the second through terror.

164.

IN FAVOUR OF CRITICS.—Insects sting, not from malice, but because they too want to live. It is the same with our critics—they desire our blood, not our pain.

165.

SUCCESS OF APHORISMS.—The inexperienced, when an aphorism at once ilhumnajrc.s their minds with its naked truth, always think that it is old and well known. They look askance at the author, as if he had wanted to steal the common property of all, whereas they enjoy highly spiced half-truths, and give the author to understand as much. He knows how to appreciate the hint, and easily guesses thereby where he has succeeded and failed.

166.

THE DESIRE FOR VICTORY. — An artist who exceeds the limit of his strength in all that he undertakes will end by carrying the multitude along with him through the spectacle of violent